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NABALOI SONGS

BY

C. R. MOSS AND A. L. KROEBER

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INTRODUCTION

The following songs are from the Nabaloi of Kabayan and from the neighboring Nabaloi-Kankanay of Buguias; both in Benguet, northern Luzon, Philippine Islands. These two Igorot groups began to come under Christian influence only toward the close of the period of Spanish rule of the islands. The words were recorded and translated in 1915 by C. R. Moss. The melodies were transcribed by ear by Teodoro Francisco, instructor of the Kabayan school band. For the analyses and comparisons A. L. Kroeber is responsible.

WORDS AND TRANSLATIONS

1. GIMANGAMAN

1. Gayumko gimangaman; gayumko gimangaman. Gaya, gaya, maykaga.
2. Iti ali kamajon:[1] iti ali kamajon. Gaya, gaya, maykaga.
3. To nankoma komayan; to nankoma komayan. Gaya, gaya, maykaga.
4. Jo i olop si Babad; jo i olop si Babad. Gaya, gaya maykaga.
5. To ak i chibchiban; to ak i chibchiban. Gaya, gaya, maykaga.

1. My spear, the sacrificial spear; my spear, the sacrificial spear. Experience, experience then.
2. There came a centipede; there came a centipede. Experience, experience, then.
3. It climbed up and down; it climbed up and down. Experience, experience then.
4. You bring with you Babad; you bring with you Babad. Experience, experience then.
5. He will tell me what it predicts: he will tell me what it predicts. Experience, experience then.

2. OYAMI

1. Ma alis Oyami; ma alis Oyami.
2. Angagto ni timpepi; angagto ni timpepi.
3. Tuay idaguanmoso? Tuay idaguanmoso?
4. Idauko'd chi Kayapa; idauko'd chi Kayapa.
5. Nak isadat ni baka; nak isadat ni baka.
6. Idako nan Kamora; idako nan Kamora.

1. Is coming Oyami; is coming Oyami.
2. She is carrying a *timpepi;* she is carrying a *timpepi.*
3. "Where are you taking it? Where are you taking it?"
4. "I will take it to Kayapa; I will take it to Kayapa.
5. I will exchange it for a *baca;* I will exchange it for a *baca.*
6. (I) will sell to Kamora; (I) will sell to Kamora."

[1] "J" somewhat approximating its English value, that is, dj.

3. ORANGAK ALID BAYBAY (KANKANAY)

1. Orangak alid baybay; orangak alid baybay.
2. Orangak chi sepjiakto; orangak chi sepjiakto.
3. Kuanko, sasengunko; kuanko, sasengunko.
4. I chanom i waswasto; i chanom i waswasto.
5. Ji angulot i waswasto; ji angulot i waswasto.
6. Sorangto, sorangto; sorangto, sorangto.
7. Sidanko chua'n singi; sidanko chua'n singi.
8. Simbik i mabdin bīī; simbik i mabdin bīī.
9. Insabik i kalonto; insabik i kalonto.
10. Ji agontolotolok; ji agontolotolok.
11. Kin makaok i manok; kin makaok i manok.
12. Ji agontolotolok; ji agontolotolok.
13. Sorangko ni bayingko; sorangko ni bayingko.
14. Ta tobako kinkauko; ta tobako kinkauko.
15. Dangdang i inakanto; dangdang i inakanto.

1. I am a fish from the ocean; I am a fish from the ocean.
2. I am a fish from its shore; I am a fish from its shore.
3. I said, "I will go against the current"; I said, "I will go against the current.
4. The water, the flowing water; the water, the flowing water."
5. But muddy was the water; but muddy was the water.
6. For this reason, for this reason; for this reason, for this reason.
7. I went against the current of two brooks; I went against the current of two brooks.
8. I found a pretty mate; I found a pretty mate.
9. All night I tried to engage her; all night I tried to engage her,
10. But she would not agree; but she would not agree.
11. Until crowed the cock; until crowed the cock.
12. But she would not agree; but she would not agree.
13. On account of my shame; on account of my shame;
14. Then tobacco I requested; then tobacco I requested.
15. A cigar I was given; a cigar I was given.

4. PALANAJO

1. Ma alis Palanajo; ma alis Palanajo.
2. Balitok i toktokto; balitok i toktokto.
3. Yabyab i tangidato; yabyab i tangidato.

4. Siwisiwi takdayto; siwisiwi takdayto.
5. Sūlibau i ulpoto; sūlibau i ulpoto.
6. Chapochap i chaponto; chapochap i chaponto.
7. Salochang i tagdangto; salochang i tagdangto.

1. Is coming Palanajo; is coming Palanajo.
2. Gold is his head; gold is his head.
3. Bellows are his ears; bellows are his ears.
4. A sieve for gold are his hands; a sieve for gold are his hands.
5. Drums are his thighs; drums are his thighs.
6. Instruments for hunting gold are his feet; instruments for hunting gold are his feet.
7. A basket for gold dirt are his ribs; a basket for gold dirt are his ribs.

5. BAKLATANKO

1. Baklatanko's Kamising; di binalyanto'd Gusaran-i.
   Iman imayoroti.
2. Baklatanko's Lamsis-i; di binalyanto'd Daklan-i.
   Iman imayoroti.
3. Baklatanko's Kuan Bijar; di binalyanto'd Kabayan.
   Iman imayoroti.

1. I will invite Kamising; where he lives is Gusaran.
   That one is a celebrator of the *pachit*.
2. I will invite Lamsis; where he lives is Daklan.
   That one is a celebrator of the *pachit*.
3. I will invite Juan Bijar; where he lives is Kabayan.
   That one is a celebrator of the *pachit*.[2]

6. TIKDAUAK, PITINGAYAK

1. Tikdauak, pitingiak; pitdauak, pitingiak.
2. Manbalayjak chi bato; manbalayjak chi bato.
3. Bato'n agkūtokūtol; bato'n agkūtokūtol.
4. Ma alis īīdungko; ma alis īīdungko.
5. Toak inkasokaso; toak inkasokaso.
6. Agto at pangoso; agto at pangoso.
7. Yomut, ikitanko; yomut, ikitanko.
8. Inkaya kayadoko; inkaya kayadoko.

[2] The song is continued by using the names of the other rich men who celebrate the *pachit*.

1. I am a frog, I am a frog; I am a frog, I am a frog.
2. I live under a stone; I live under a stone.
3. A stone rough-surfaced; a stone rough-surfaced.
4. Is coming my mate; is coming my mate.
5. He was taking hold of me; he was taking hold of me.
6. He did not quite let go; he did not quite let go.
7. This is how it was—I tied a string; this is how it was—I tied a string.
8. Then I pulled it; then I pulled it. (Etc.)

7. KABADYOK (KANKANAY)

1. Kabadyok i lablabang; kabadyok i lablabang.
2. Panagtago'd Mankayan; panagtago'd Mankayan.
3. Inabatkoi babasang; inabatkoi babasang.
4. Imbagbagaday sakang; imbagbagaday sakang.
5. Anitay sūmay sagang; anitay sūmay sagang.
6. Ta asi tamasagang; ta asi tamasagang.
7. To mowada, mowada; ta mowada, mowada.
8. Ta mankoi sin baiko; ta mankoi sin baiko.

1. My horse is spotted white and black; my horse is spotted white and black.
2. I caused it to run to Mankayan; I caused it to run to Mankayan.
3. I met a young unmarried woman; I met a young unmarried woman.
4. She asked me to have commerce; she asked me to have commerce.
5. "Wait until the rising sun; wait until the rising sun.
6. Then (I) will have commerce; then (I) will have commerce.
7. Then if you have (a baby); then if you have (a baby);
8. I will rear (it) in my house; I will rear (it) in my house."

8. BALUGAK ALID LOKO (KANKANAY)

1. Balugak alid loko, ho-ho--o, ho-ho-o. (Repeat.)
2. Pangkaljo'd ja bangsaljo, ho-ho-o, ho-ho-o. (Repeat.)
3. Tap imaydali too, ho-ho-o, ho-ho-o. (Repeat.)
4. Inay ti salsalangto, ho-ho-o, ho-ho-o. (Repeat.)
5. Agda kami kuskuso, ho-ho-o, ho-ho-o. (Repeat.)
6. Ampay, "Tui daguanmo?" ho-ho-o, ho-ho-o. (Repeat.)
7. "Ondaukami'd ngo'd sagūd," ho-ho-o. (Repeat.)
8. Kami'd mangadan Gaūd, ho-ho-o, ho-ho-o.

1. I am a dove from the lowlands, ho-ho-o, ho-ho-o.
2. Take away your tools, ho-ho-o, ho-ho-o.
3. Because are coming people, ho-ho-o, ho-ho-o.
4. The direction is from the north, ho-ho-o, ho-ho-o.
5. We don't see all, ho-ho-o, ho-ho-o.
6. Question: "Where are you going?" ho-ho-o, ho-ho-o.
7. "We will go also to Sagud," ho-ho-o, ho-ho-o.
8. "We will get Gaud," ho-ho-o, ho-ho-o.

9. SALASALAGKA'N BOLAN

1. Salasalagka'n bolan; salasalagka'n bolan.
2. Panakchanko'd Kaptūngan; panakchanko'd Kaptūngan.
3. Bato, bato, gatinan; bato, bato, gatinan.
4. Būlo, būlo, pachiman; būlo, būlo pachiman.

1. Brighter, brighter, shine you moon; brighter, brighter, shine you moon.
2. I will follow the trail to the hot lands; I will follow the trail to the hot lands.
3. Rocks, rocks to step on; rocks, rocks to step on.
4. Bamboo, bamboo to hold to; bamboo, bamboo to hold to.

10. PANSADONKA'N AMONIN

1. Pansadonka'n amonina; pansadonka'n amonina.
2. Mo bakbad si Atodinga; mo bakbad si Atodinga.
3. Agtoampta'n mambadina; agtoampta'n mambadina.
4. Ampasud timongauka; ampasud timongauka.
5. Imanakka ni chūa; imanaka ni chūa.
6. Pasigtayo panchūana; pasigtayo panchūana.
7. Singa sĕndĕsos ngorūchian; singa sĕndĕsos ngorūchian.

1. Come from the South civet cat; come from the South civet cat.
2. You cross the path of Atoding; you cross the path of Atoding.
3. He does not know how to make a journey to trade; he does not know how to make a journey to trade.
4. Better had you stayed at home; better had you stayed at home.
5. You would have had children two; you would have had children two.
6. Ready to divide between us; ready to divide between us.
7. Equal to a hundred (pesos) the younger; equal to a hundred (pesos) the younger.

11. BAGBAGTO

Bagbagto, bagbagtolambik; tolambik, tolambibikan.
Bibikan, bibikalonay; kalonay, kaloninkanay.
Pinkanay, pinkaaganay; aganay, aganayakta.
Nayakta, nayaktakompa; takompa, takompayaan.
Payaan, payaatiban; atiban, atibalangau.
Balangau, balangauistan; ngauistan, ngauistanabau.
Tanabau, tanabautikan; bautikan, bautikamadun.
Kamadun, kamadiyongnas; diyongnas, diyongnasaas.
Asaas, asaasdipnas; asaas, asaasdipnas.

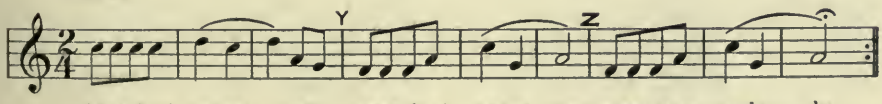
12. SALANGI (KANKANAY)

Salangi, salangi, yanut; salangi, salangi, yanut.
Elastoi, elastoi, yanut; elastoi, elastoi, yanut.
Salagoi, salagoi, yanut; salagoi, salagoi, yanut.
Salagoi, salagoban; salagoi, salagoban.
Num agakati i mobidayak; num agakati i mobidayak.
If I do not die, I will live; if I do not die, I will live.
Kankanay, kankanayonko; kankanay, kankanayonko.
A Kankanay, I will remain a Kankanay; a Kankanay, I will remain a Kankanay.

Some of these songs give the impression of being more or less rhymed. Compare especially numbers 3, 4, 5, 7, 8, 9. Whether the Nabaloi feel these apparent rhymes as such, is difficult to say. Primitive people of course are almost invariably ignorant of rhyme. But the Philippine peoples have been subject to so many and ancient influences from higher civilization, that the question cannot be dismissed offhand, and attention to the point in inquiries among other pagan tribes of the islands seems desirable.

TRANSCRIPTIONS

1. MODERATO



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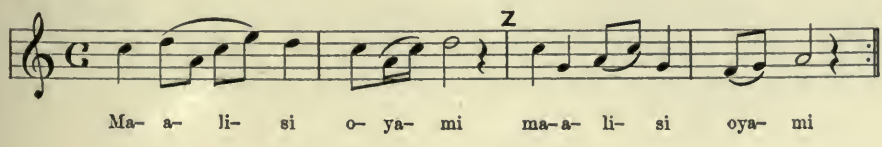

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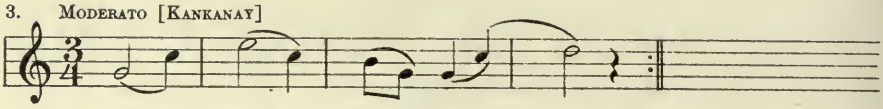

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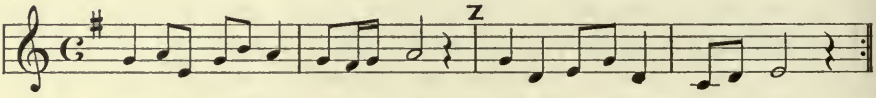

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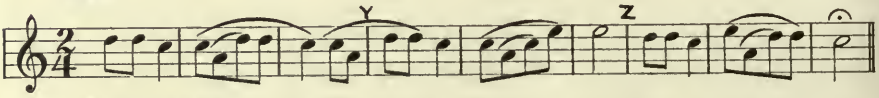

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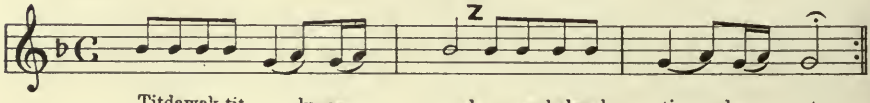

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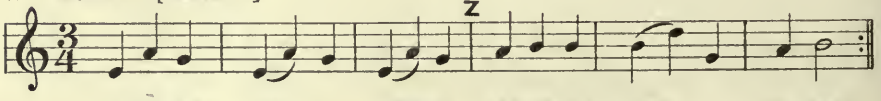

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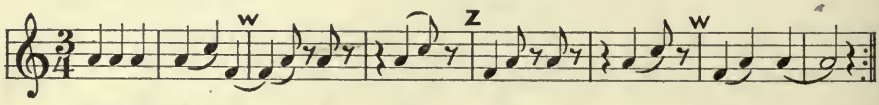

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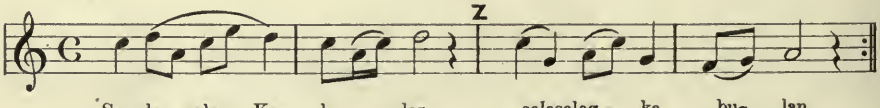

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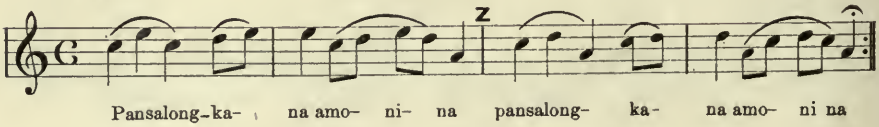
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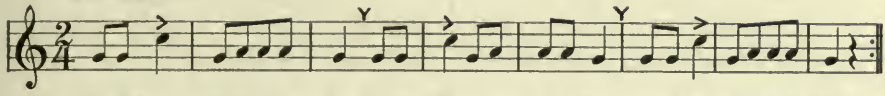
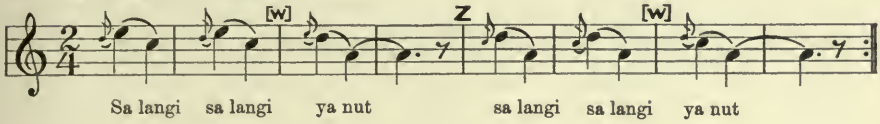


12. ALLA MARCIA [KANKANAY]



ANALYSIS OF MUSIC

TONALITY AND SCALE

These songs are simpler in rhythm and structure than the majority of American Indian songs, and, at least in transcription, at once give the impression of being nearer our own music in their melodies. Several of them follow the same melodic pattern so consistently as to suggest a fairly definite Nabaloi scale.

In the difficult matter of determining the scales of primitive music, the commonest source of error is likely to be a mishearing and misrecording of the actual pitches sung, due to an unconscious fitting of them to our scale. In the present case there is nothing to do but to accept the transcriptions at their face value; but as the scale which works out as the most prevalent is quite different from our own, it seems likely that the transcriptions are substantially reliable. Their melodic inaccuracies are unlikely to extend beyond a standardizing of slight deviations or vaguenesses of pitch not exceeding a fraction of a semitone.

Perhaps the most naïve error in this connection, but one often committed, is to assume our scale as basic and decide on the key of each song according to the sharps and flats that happen to be written in its record. Recognition of this pitfall is sufficient to preserve from it.

The problem of tonality, that is, whether a given type of primitive music has anything corresponding to our tonic or key-feeling is more fundamental and more difficult. Many primitive peoples evidently have much less feeling for tonality than we exact. When they possess some such sense, however slight, the question arises how they mark

the basal tone, whether by putting it at the end of the song as we do, or at the beginning, or by accenting or holding it. In general there is no method of determining the tonic and then proceeding to build the native scale upon it, since an assumption as to either scale or tonic really predetermines the other. The only feasible plan seems to be to proceed empirically by the method of trial and error; that is, to make every possible assumption as to both scale and tonic, and to accept as the native (though unconscious) system that one of the several eventuating schemes which shows the greatest coherence and applies most consistently to the total body of music known from the tribe. Some approach to such a scheme is often discernible after sufficient analysis and arrangement; and this framework within which the melodies incline to move, if it is not too irregular, is of course the primitive equivalent of our "scale."

For the Nabaloi, the assumption of the last note of the song or melodic unit as being in some degree the tonic, seems to work out rather favorably. The table, in which for the sake of convenience all the melodies have been transposed as if they ended in C, shows that on the assumption that the tonic comes finally, six of the twelve songs fall into a scale (F) A♭ B♭ C E♭ F G. This in turn consists of two halves, thus: subtonic, minor third, fourth, fifth = tonic, minor third, fourth, fifth. The total range of the scale is a tone more than an octave: the greatest observed range within any melody is less than an octave. There is clearly no feeling for the octave as an interval.

The first three songs in the table, numbers 10, 2–4–9, 1, show this scheme quite rigidly. Moreover, they all begin a minor third higher than they end: that is, they open on the first note of the scale above the assumed tonic.

Three other songs, numbers 12, 7, 8, begin differently and do not conform so strictly in range or choice of tones. But their notes fall within the same scale.

The four remaining songs, numbers 5, 11, 3, 6, agree neither with the preceding six, nor with each other, except in one feature: they replace the minor third by the second. With allowance for this substitution, and twice of that of A for A♭ and once of E for F, three of them also fit the suggested scale. Number 3 is undoubtedly akin to number 7, as is shown by both beginning on the fifth below the final. Only number 6 stands wholly apart.

It is possible that, Nabaloi intervals being less definitely fixed in

Number of song	Scale: f	f♯	g	a♭	a	b♭	b	c	d♭	d	e♭	e	f	f♯	g	Tonality: First note	Semifinal	Last note	Frequency of Intervals Between Successive Notes[3] — Ascending: Semitone	Second	Minor third	Major third	Fourth	Descending: Semitone	Second	Minor third	Major third	Fourth	Six semitones	Fifth
10								c			e♭		f		g	e♭		c	....	7	3	1	....	....	2	....	3	3	....	....
2, 4, 9[4]				a♭		b♭		c			e♭		f		g	e♭	f	c	....	5	3	1	....	....	3	1	....	3	....	....
1				a♭		b♭		c			e♭		f			e♭		c	....	4	2	2	....	....	3	....	....	3	....	....
12								c			e♭		f		g	g	c	c	....	1	1	1	1	....	....	1	2	3	....	....
7	f			a♭		b♭		c			e♭					*f*		c	....	4	1	....	3	....	2	3	....	....	....	1
8				a♭				c			e♭					c		c	....	....	3	3	....	....	....	....	....	....	....	3
5					a			c		d		e				d	e	c	....	....	1	2	3	....	5	3	....	....	....	1
11								c		d			f			c		c	....	3	....	....	3	....	3	....	....	3	....	....
3	f				a	b♭		c		d						*f*		c	....	1	1	....	2	1	....	1	1	....	....	....
6								c		d	e♭					e♭	e♭	c	1	4	....	....	....	....	3	2	....	....	....	....
	2	....	....	4	2	4	....	10	....	4	7	1	5	....	3				1	29	15	10	12	1	21	11	6	15	....	5
5								c			e♭		f		g	f	g	e♭												
11						b♭		c			e♭					b♭		b♭												
3				a♭				c	d♭		e♭		f			*a*♭		e♭												
	1	....	....	5	....	4	....	10	1	1	10	....	6	....	4															

[3] Not included: repetitions of the same note; the interval between the last note of the melodic unit and the first note of its repetition; the interval between the "semifinal" note closing the first part of the melodic unit and the opening note of the second part.

[4] Songs 2, 4, 9, have different words but are identical musically, except that number 4 once replaces the "tonic" by the second. This rendition was written as if in the key of G. The variant note is F♯, which probably stands for F through an oversight of the indication of key at the beginning of the transcription. The F, in turn, is probably an error for E. It was in fact construed as a probable error of transcription until comparison with 2 and 9 revealed the identity of the three songs and proved the error.

the musieal consciousness than ours, the E♭ of the first six songs and the D of three of the last four are a somewhat fluctuating attempt at the same interval; or, that, the same interval being sung in all eases, it was sometimes appereeived as E♭ and sometimes as D by the transcriber. In either event, the A and E could be similarly equated with the more regular A♭ and F.

Plausible as this interpretation appears, it is however possible that the finality of the tonic is only a tendeney and not a rule in Nabaloi musie. The lower part of the table shows the result reaehed when the notes of songs 5, 11 and 3 are arranged as, without eorrection, and without regard for "tonality," they will best fit the seale indieated by the preeeding six songs. Exeept for the addition of D♭ in number 3, they fit this scale absolutely as soon as they are allowed to end on the note of the seale next above or below the "tonic"; that is, are transposed so as to elose with E♭ or B♭ instead of C.

What is lost in regularity of signalization of the tonie, in this alternative interpretation, is therefore gained in regularity of adherence to scale. Of forty-three notes in the twelve songs, forty now fall in the scheme F–A♭–B♭–C–E♭–F–G, and the three exeeptions are all between C and E♭. The assumption of the invariable coineidenee of last note and tonie yields seven deviations from the seale.

Whieh of the two interpretations is the more satisfaetory, it is hard to deeide. That one or the other eomes near to representing the aetual melodie basis of Nabaloi music, and that there is sueh a reeognizable basis, is highly probable from the fact that more than half of the songs accord rigidly with the double hypothesis of a eertain seale and of the relation of the elosing note to that seale. This seale may be deseribed as laeking semitones, built up of intervals of a tone and a tone and a half, free from the eoneept or influenee of the octave, and non-pentatonie. That it is more fluid than the seale of modern European musie need not surprise among a primitive or semi-primitive people. It is at any rate the prevailing framework for a rather definite style.

INTERVALS

The frequeney of the several intervals between sueeessive notes in the same ten songs is also shown in the table. It is interesting that whereas melodie ascents tend to be by small steps, deseents are more sudden. Nearly half the aseents do not exceed a full tone at a time,

two-thirds are within a minor third, the greatest leap upward is to the fourth. Of descending intervals more than three-fifths are greater than a tone, nearly half greater than a minor third, the fourth is the commonest interval after the second, and the fifth occurs.

When the songs are grouped as previously, they differ much as they do in scale.

Songs	Ascending				Descending				
	Second	Minor third	Major third	Fourth	Second	Minor third	Major third	Fourth	Fifth
2–4–9, 1, 10	16	8	4	....	8	1	3	9	....
12, 7, 8	5	5	4	4	2	4	2	3	4
5, 11, 3, 6	8	2	2	8	11	6	1	3	1

It is clear that the songs that adhere most closely to the prevailing Nabaloi scale are also the ones that are most given to the use of the typical ascending and descending melodic intervals.

The ascending major chord C–E–G occurs in songs 1 and 8, the minor C–E♭–G in 2–4–9 and 5.

RHYTHM AND STRUCTURE

The rhythm of these Nabaloi songs presents no difficulties; their structure is very simple. They consist of an unvarying and perhaps indefinite repetition of a snatch of melody never more than eight or ten measures long. In all but one instance (number 3, which is very brief), the melody consists of either two or three themes or phrases, or units, which are closely similar. Numbers 1, 5, and 11 contain the unit three times. All the others are of double unit type, although numbers 8 and 12 repeat the process within the unit. These may therefore be construed as built on a plan of four units, though for number 12, at least, "two plus two" seems a better interpretation.

Generally the two or three recurrences of the unit show only simple variations in rhythm. Melodically the tendency is toward singing the recurrence with lower notes or at least with a lower close. There seems to be no feeling for the kind of climactic effect brought about by the introduction of a slightly higher note or two after a number of repetitions of the theme—a device employed by many of the Indians of California, most of whose songs follow the same plan of monotonously repeating a melody consisting of two, three, or four variations of a brief theme. The Californians, however, evince less inclination to work the general course of their songs melodically down-

wards; so that in this feature the Nabaloi are more in accord with the spirit of most primitive music, in which this trait is said to be conspicuous. On the whole there are probably few peoples who have attained to the same degree of civilization as the Nabaloi, whose songs, if the present examples are representative, are so consistently regular in their simplicity of structure.

Number 1 was recorded with its first measures written as two bars in common time, and its last note prolonged over an additional three-fourths note. The words, however, indicate a tripartite division of the melody, and the rewriting of this as presented is also more convincing musically. The ending at Y does not match as closely with that at Z and at the termination of the melody as is usual; but a very similar handling occurs in number 5. Both these songs might be construed as built on the plan $(a + b) + b$; that is, as bipartite with the addition of a coda. The only other tripartite song, number 11, is merely $a + a + a$: the three phrases are identical, and it is the words rather than the air that indicate the complex $a + a + a$ and not the mere unit a as the melody. It therefore follows that there is some doubt whether any Nabaloi songs are to be considered as basically constructed on the scheme of three repetitions of the unit.

Numbers 2, 4, and 9 prove to be but a single melody, although they were separately transcribed and their words are distinct. The air is typical in structure, rhythm, scale, and intervals. Number 4 has been recorded a fourth lower than 2 and 9 but is unquestionably the identical melody. The second note of the second measure is F in the recorded text, which has already been noted as an error of transcription for E.

Number 3, which belongs to the Kankanay, or at least has the words in that dialect, is the one song of the group that does not fall into natural divisions. It has already been noted as irreconcilable with the usual scale. If its one B could be read as B♭, it would conform. The text repeats the words *orangak alid baybay* before going on to another "stanza." It is therefore possible that only half of the melody has been given.

The tripartite division of number 5 and similarity of structure to 1 has already been mentioned. It might be added that the break at Y comes in the middle of a word, so that its actuality is not wholly certain. In the record, the last two measures were written as a single four-fourths bar, but the parallelism of parts justifies the version presented.

Number 6 has much the narrowest melodic range of any song in the collection, falling within a minor third. Rhythmically it belongs to the type of 2–4–9: the two shortest notes in the unit immediately preceding the long final. Like that air, it is recorded in common time; but, as this arrangement makes the point of division Z, which is indicated by the words as well as the structure, fall in the middle of a bar, it would probably be better to regard each unit part as composed of three two-fourths measures. In the original transcription, the last note of the song is made to extend over most of an additional bar.

Number 7 is peculiar in that the two parts are parallel in duration but not in content. The first half consists of a measure three times repeated without variation, and serving as a kind of introduction to the melody proper in the second half. This is perhaps the reason why the second half, contrary to Nabaloi custom, moves on a higher level of pitch.

Number 8 has as its melodic content the notes of the major chord, but with the middle one as initial, final, and fundamental. It breaks at Z, and each part is again halved at W. The second and third quarters are identical. The result is that the two halves of the song are not symmetrical, or tend to be so inversely. The phrasing of the words does not coincide with the phrasing into either halves or quarters of the music. This is the only piece in the collection with suspended accent, that is, a pause coming where stress is expectable.

Number 10, which is "regular" in scale, consists of two halves which are rhythmically identical, with the second throughout moving a tone lower in pitch.

Number 11 is presented as recorded, in eight two-fourths measures. Words, rhythm, and pitch however show that the natural divisions fall at the points Y, and that the three resulting parts are identical. That is, the song stanza consists of three repetitions of a phrase of five-fourths duration, accented on the second of the five. The accented note is the highest in pitch. This is the only instance of a song or theme commencing on an up-beat, except for the grace notes in the following.

Number 12, which is not strictly a Nabaloi song but from the neighboring Kankanay, repeats its first part identically in the second, except for lowering all but the final note one tone. This is the exact plan of number 10.

Triple time, triple grouping of accents or measures into the unit, and triple grouping of units into the stanza or song, are all less com-

mon than double or quadruple arrangement in this series of melodies. Three-fourths time is always accompanied by double or quadruple phrasing of the accents or of the theme units, and vice versa. There are several songs that do not follow triple arrangement at any point in their scheme. But these either divide dichotomously until the quadruple measure is reached, or group double measures in fours. In short, there is not a single song in the collection that adheres consistently to a twofold, threefold, or fourfold grouping of its various time units. This condition is perhaps due to an unconscious avoidance of exaggerated symmetry, which might quickly pall in music so simple and regular as this. The stanza or air of all the songs varies only from 12 to 15, 16, 18, or 24 quarter notes in duration.

Song	Rhythm of measure	Accents in unit	Units in stanza
1	2	3	3
2–4–9	4	2	2
3	3	4	(2)
5	2	3	3
6	(2)	(3)	2
7	3	3	2
8	3	2	4
10	4	2	2
11	(5)	(1)	3
12	2	4	2

That the rhythms of this music are not specialized is shown by the fact that there is not a single case of a change of time and only one of an approach to syncopation. Trochaic rhythm prevails heavily over iambic.

SUMMARY

The characteristic traits of Nabaloi-Kankanay vocal music may be outlined as follows:

1. A scale of full tone and minor third intervals.

2. Non-recognition of the octave, the compass of all songs being less than this interval, and the fundamental usually near the middle of the compass.

3. A treatment of this fundamental somewhat suggesting that of our tonic.

4. Tones in their actual succession in the melody generally not over a minor third apart, and never beyond the fourth ascending and the fifth descending.

5. Very simple and regular rhythms.

6. Themes including not over four accents, more frequently only two or three.

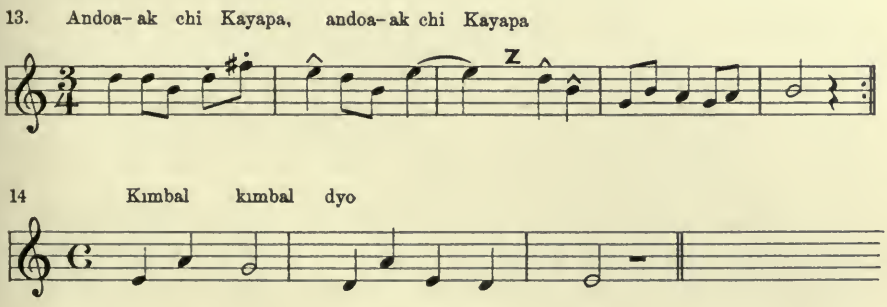
7. Elaboration of the theme into the stanza or air proper by its repetition two, three, or occasionally four times, sometimes without change, sometimes with only a lowering of pitch, sometimes with change in both rhythm and pitch, but never with considerable alteration.

8. Identical repetition of the stanza or air, as many times as the words demand, to form the song.

COMPARISONS

OTHER NABALOI SONGS

Since the above was written, two farther Nabaloi[5] songs have come to the attention of the author. These are given by Otto Scheerer on page 149 of volume II of the Philippine Ethnological Survey Publications. They are:



Mr. Scheerer repeats each of these melodies once or twice, designating them as "second line of the same song." But his "lines" are identical, except for two minor variants. Thirteen in the second line replaces the accented D in the third measure by C. Fourteen runs as given the second and third times, but in its first line has F instead of A in the fifth note. I suspect both of these departures from the reproduced text to be misprints.

[5] C. R. Moss has heard these airs sung at Itogon in the southern part of Benguet.

Assuming as before that the last note is the foundation of the scale used, and transposing to C, we find the melodic framework to be:

13	a♭	b♭	c	e♭	f	g
14		b♭	c	e♭	f	

in short, exactly that previously determined as typical of Nabaloi music.

The consecutive intervals conform less closely; but as these must needs be more variable than the scale, a discrepancy would only be of moment if very marked or based on a considerable series of specimens. For the two songs together they are:

	Ascending	Descending
Second	2	7
Minor third	1	3
Major third	1	1
Fourth	2	2
Fifth	1	----

The only new interval is the ascent to the fifth.

The first measure of 14 is identical with the first of number 7, except for the longer final note.

The approach to the "tonic" final is through the note most commonly used in the preceding songs: a full tone below.

Major third below	8
Second below	1, 2–4–9, 3, 7, 13, 14
Second above	5, 6, 11
Minor third above	10, 12

Thirteen is presented as first published, but divides at Z into two balancing parts. This plan yields two units of seven quarter notes each; or more probably, of two measures in three-fourths time, with the last note prolonged. This analysis dissolves the apparent syncopation in the third bar. Fourteen is very brief and does not subdivide.

It is clear that these two songs, independently noted by another observer at some years' interval, agree thoroughly in scheme with those already analyzed, and thus tend to corroborate both the accuracy of Mr. Francisco's transcriptions and the legitimacy of the interpretations offered.

OTHER GROUPS

The only other Filipino music known to the authors is published by Miss Densmore in the *American Anthropologist* for 1906.[6] She gives a transcription of one "Igorot" song, which must be admitted to be as thorough a rhythmic and structural chaos as she says it is. Its tones are C, D, E, G, A. The three lowest and the two highest evidently form two levels which are felt to be distinct, although the melody leaps back and forth between them, rising from C to G and A, and falling from G to all three of the lower tones. By assuming E as the fundamental, we can transcribe this air to fit externally into the Nabaloi scale: A♭–B♭–C–E♭–F. But this does not meet the spirit of the song, and seems arbitrary. Whatever structure the song may have is also certainly of a different type from the structure of the simple Nabaloi songs.

Miss Densmore also gives two Negrito songs. The first, *Amba,* is a brief theme, consisting essentially of a reverse progression of the scale C–D–E–F–G–A. This is not like anything Nabaloi. The semitone interval F–E (the two tones adjoin in the melody) is practically without Nabaloi parallel. In its repetition, the theme is rhythmically embellished; in this process, A becomes A–B♭–A and A–B–A, and F becomes F–G♭–F and F–G–F. This device is also not Nabaloi, if the present transcriptions are accurate.

The second Negrito song, *Uso,* seems also to be based on a simple theme, but this is not adhered to after its first statement. The range of tones is C–D–E–F–G–A–B–C–D, or considerably more than in any known Nabaloi song. Again the semitone appears. The theme ends in the second measure on stressed G, which is reaccentuated in the fifth and sixth measures. If this G is assumed as the fundamental and transposed to C, the scale becomes F–G–A–B♭–C–D–E–F–G, with the same pivots F–C–G as in Nabaloi, but more crowded filling.

It may be added that both songs begin on an up-beat, which is uncharacteristic of the Nabaloi style.

It is clear that neither the "Igorot" nor the Negrito songs of Miss Densmore show much resemblance to Nabaloi music.

The same author gives also the approximate tones of three sets of Moro gongs, each set being played as an instrument. It is probable that the Moro are unable to control or modify the pitch of these gongs, and must therefore put a set together as best they can from such pieces

[6] New series, VIII, 611–632, 1906.

as are available. It is also unsound to compare the notes of a musical instrument with the tones sung by the unaccompanied voice, particularly when the manufacture of the instrument is not under thorough mastery. Still, a collocation may be attempted. Transposed to show as C the note on which the melodies usually end, the tones of the gongs are:

Nabaloi song scale			F		A♭		B♭		C		E♭	F	G				
Samal Moro gongs			F	G			B♭		C			F	G	A		C	
Samal Moro gongs	C			G	A♭	A		B	C				G		B		
Lanao Moro gongs	C	C♯	F			A			C	D		F	G				

The compass of the instrument is in every case greater not only than that of any one Nabaloi song, but than the abstracted Nabaloi scale. At the same time, the scheme is not so very different, if allowance is made for the probable inability of the composer of each instrument to secure all his gongs of precisely the pitch he may have desired. Thus, lower G in the first Samal set may have been accepted as an approximate substitute for A♭, the same G in the second set in place of F, the upper B in place of C. It is true that this is speculation; but the recording of the tones of a considerable number of such gong instruments might well throw some light on the intervals of native Filipino vocal music, and would in any event be of interest in itself.

Transmitted, March 14, 1918.

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